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[The American Dialect Society held its annual meeting at 2 p. m. in the Banquet Hall of the Cadillac Hotel.]

FIFTH SESSION, WEDNESDAY, DECEMBER 30.

The fifth and last session began at 2.30 p. m.

13. "The Influence of Jean Chapelain upon French Criticism." By Mr. W. O. Farnsworth, of Yale University.

[His importance in literary history is as a critic, not as a poet. He is underestimated by those writers who neglect his critical work, overestimated by those who try to excuse his poetical faults. Testimony of his contemporaries as to his authority. His theories and their effect. Causes of the decline of his influence. What is a proper estimate of his work? Value of his Correspondence, published in 1880.—*A ten-minute abstract.*]

14. "Chaucer and Lollius." By Professor James W. Bright, of the Johns Hopkins University. In the absence of the author, the paper was presented, somewhat abridged, by Professor F. G. Hubbard.

[Chaucer does not "attribute to Lollius," as Professor Lounsbury holds, his version of the eighty-eighth sonnet of Petrarch (*Troilus*, I, 400 f.), and it is only Boccaccio that he has styled Lollius,—not "a definite person, whom in one case we can see to be Petrarch, and in the other to be Boccaccio" (Lounsbury, *Studies in Chaucer*, II, 225, 236, 405, 408, 410). In the indulgence of a whim, Chaucer has converted a name that was more or less cacophonous to the English ear, not hypocoristically, and not satirically, but playfully, and with the semblance of a literal translation, into a well-sounding name with a Latin ending, with the help of a word (and its derivatives) which was then greatly in vogue.

The habit of etymologizing names and toying with imputed meanings morally, satirically, jocosely, was characteristic of the medieval mind. Witness the *Legenda Aurea*. Not to do more than to recall this fashion which Dean Swift once ridiculed so finely, suggests the 'mind and art' in which we find Chaucer indulging in such banalities as

"A Long Castle, with walles Whyte

By Saint John, on a Riche Hill."—Skeat, v, 490.

Closer to the style of Voragine is the 'wikked nest' of *The Monkes Tale* (B. 3576).

It was in the indulgence of a mere whim, therefore, that Chaucer played with the name of one of his favorite authors. The name Boccaccio may have struck his ears as cacophonous; it was certainly very un-English, more than usually foreign-sounding. Then, too, it was (to the scholar) a plainly significant name, and, what was still more interesting, its significance was amusing. At all events, here was a name full of temptations for one inclined to genial roguishness. Moreover, there was at hand just the desired vogue-word by which this foreign name might be recast, so as to reflect its translation in a euphonious and classical form. And so it was done. *Boccaccio* was understood to be a masculine formation for the corresponding feminine pejorative *boccaccia* (derived from *bocca* 'mouth'). It therefore suggested 'a mouthy person,' '*persona maldicente*,' 'a loquacious, noisy advocate' whether good or bad; chiefly bad, or at best troublesome. Now the English society of Chaucer's day included a class of noisy, popular advocates, wordy fanatics. It was a class of earnest but often impertinent loquacity; a class that preached much, and often to good purpose—but preached incessantly. Chaucer took the radical syllable *loll*, which had come to designate activities of the tongue (see *N. E. D.*), to serve as an effective equivalent of the *bocca* in the foreign name. Or, which comes to the same thing, he passed directly from *lollard* or *loller* to *Lollius*, by the simple process of Latinization. It made a good name, and it could not harm his beloved author.—*Twenty minutes.*]

15. "Goethe's Successors in Italy in the Nineteenth Century." By Professor Camillo von Klenze, of the University of Chicago. In the absence of the author, the paper was read by Professor A. R. Hohlfeld.

[The 18th century witnessed an ever increasing interest in the Middle Ages. As early as about 1750 Horace Walpole re-awakened love for Gothic Architecture by his villa in the Gothic style at Strawberry Hill on the Thames. In 1772 Goethe published his essay *Ueber altddeutsche Baukunst*. In 1774 appeared Herder's *Auch eine Philosophie der Geschichte zur Bildung der Menschheit*, in which he clamored for the emotional power and depth of the Middle Ages, and from 1774 on Thomas Warton put out his *History of English Poetry from the Twelfth to the Close of the Sixteenth Century*. More important than all these, Wackenroder's *Herzensergiessungen eines kunstliebenden Klosterbruders* saw the light in 1797. Here passionate preference for mysticism and religious art found expression. Soon after new views of art were preached by the brothers Schlegel, especially by Friedrich in his *Gemäldebeschreibungen aus Paris und den Niederlanden in den Jahren 1802-4*. At the same time, i. e. 1802, Chateaubriand formulated his intense love for Catholicism in his *Génie du Christianisme*. Pictorial art began to be deeply